

Somehow Tenderness Survives: Stories of Southern Africa, edited by Hazel Rochman (New York: Harper Trophy, 1990). Ages 12 and up. A collection of ten short stories by well-known writers (Doris Lessing and Nadine Gordimer, among others) who tell what it was like to grow up under apartheid. Grim, enlightening, and, unfortunately, still necessary.

Talking Walls and *Talking Walls: The Stories Continue* by Margy Burns Knight (Beltsville, MD: Tilbury House, 1995, 1996 respectively). All ages. A unique approach to cultural studies that asks, "What are the stories behind the great walls of the world?" Includes the Western Wall in Jerusalem, the Lascaux caves, the Great Wall of China, and some unexpected ones, such as the wall of messages outside the home of Chile's famous poet, Pablo Neruda. Also by the same publisher and author: *Who Belongs Here? An American Story*. There are also excellent, extensive activity guides for the *Talking Walls* and *Who Belongs Here?* books. Call or visit the Web site: 1-800-582-1899; www.tilburyhouse.com.

They Have a Word for It: A Lighthearted Lexicon of Untranslatable Words and Phrases by Howard Rheingold (Louisville, KY: Sarabande Books, 2000). All ages. This book is full of useful words for which there are no equivalents in English.

Tortillas Para Mama and Other Nursery Rhymes in Spanish and English, selected and translated by Margot C. Griego, Betsy L. Bucks, Sharon S. Gilbert, and Laurel H. Kimball (New York: Henry Holt, 1987). Ages 2-8. A collection of traditional Latin American nursery rhymes, many accompanied by instructions for finger play.

The Travelers' Guide to Asian Customs and Manners by Elizabeth Devine and Nancy L. Braganti (New York: St. Martin's, 1998). Written for adults, this is a handy manual detailing do's and don'ts for seventeen Asian countries. For example, you'll find out in what country it's impolite for a man to wink at a woman and that it's rude to say "thank you" when complimented in South Korea (you should deny the compliment). The same authors also have books on European, Middle Eastern, African, and Latin American customs.

U.S. Fund for UNICEF, 333 East 38th Street, New York, NY 10016; 1-800-FOR-KIDS (1-800-367-5437); www.unicefusa.org. This nonprofit organization offers videos about children from around the world. Ask for the UNICEF catalog, which includes international greeting cards, other paper products, children's toys and games, and seasonal items.

Video Letter from Japan. Ages 9 and up. Individual tapes in this series of six videos cover a day in the life of a Tokyo sixth-grader, a look at two families in northern Japan, school life in Japan, and other subjects. Each twenty-five-minute video comes with a teacher's manual and poster. Other videos about Japan and Korea are available. Call the Asia Society at 1-800-ASK-ASIA (1-800-275-2742). The society's AskAsia Web site, www.askasia.org, includes features for educators and for children, including activities and e-pals.

We Can All Get Along: 50 Steps You Can Take to Help End Racism by Clyde W. Ford (New York: Dell, 1994). For adults, with some ideas to share with children. The fifty steps in this thought-provoking guidebook help readers develop a personal program for eliminating racism, from noticing unintentionally racist language to identifying—and voting against—institutionalized racism.

Wisdom Tales from Around the World: Fifty Gems of Story and Wisdom from Such Diverse Traditions as Sufi, Zen, Taoist, Christian, Jewish, Buddhist, African, and Native American by Heather Forest (Little Rock, AR: August House, 1996). Ages 9-12. Fables, parables, and folktales, some new, some familiar.

CHAPTER 13

BEHAVIOR FOR BEGINNERS: A BIT OF PSYCHOLOGY

The science of psychology has many branches. From sleep researchers who study dreams, to experimental psychologists who work with human subjects in the field and lab, to social psychologists who study how people act in relationships, all psychologists work at understanding some aspect of human complexity. While courses in psychology are rarely available to children before their mid-teens, much about this fascinating field lends itself perfectly to parent-child discussion and exploration. After all, what could be more interesting to children than themselves?



Dreamwork

For several months around the time of his parents' divorce, Simon spent his nights flying. During the day, the fifth-grader was caught up in conflicts between his mother and father, but once asleep, he simply waved his arms and took off.

Simon enjoyed the incredible feeling of freedom and control in these dreams. In some dreams, however, arm-flapping didn't work, and he had to stay on the ground and face whatever came along.



Kevin always loved the idleness of summer. A few days before he was to begin junior high, he dreamed he came to school unprepared. He had to take tests he knew nothing about. He didn't know anyone, and he couldn't find his locker.

When he woke up, relieved it had only been a dream, he immediately asked his mother to take him shopping for some new notebooks and school clothes.

My children really had those dreams, but both scenarios—dreaming you can fly and dreaming you're thrown into a situation for which you're utterly unprepared—are very common. Talking about dreams is a good way to begin introducing your child to the workings of the human mind. Dreams are a universal human experience that begin in infancy, and they have a way of bringing out feelings that might not otherwise find expression. By helping your child tune into his dreams and find ways to share them, you're giving him a safe means for communicating feelings. Our waking minds can use dreams to better understand our lives.

Share these facts: The younger the child, the more time he or she spends dreaming. While newborns dream 45 to 65 percent of their sleep time, or nine hours a day, children two to five years old dream for about two hours. From five to thirteen, children spend 15 to 20 percent of their sleep time dreaming. The average adult who sleeps eight hours spends only one of them dreaming.

It seems that at least two-thirds of the dreams children recall are negative ones, so don't panic if all your child can tell you about are bad dreams. The incidence of nightmares tends to peak between ages five and seven, when children go to school for the first time and are subject to many new demands. Bad dreams also appear to be more memorable. The happy, adventurous dreams, as well as the mundane ones, are more easily lost upon awakening.

According to experts, it's important that parents not try to interpret children's dreams for them. When kids are ready, they'll make the connections themselves.

Dreams have their own logic. Just as with adults, a child's dream of food may relate to attitudes about parents (one of many possible interpretations)—or it may just mean the dreamer is hungry. Recently, before elective surgery, I dreamed I ate some toast, but because I knew I wasn't supposed to eat before the procedure, I became anxious in the dream. I'm pretty sure this merely reflected my anxiety about the upcoming surgery in general.

The dreaming mind changes things around, which is one reason so many creative ideas come out of the dreaming state. We each develop our own dream symbols, the significance of which we may not be able to grasp easily. Beware of simplistic, one-symbol-fits-all interpretations. The best way to interpret a dream is to determine what it means to you.

If your child tells you about a dream, you have an opportunity to help her explore its possible meanings in her life. This is a superb emotional and practical skill to help your child learn at an early age. Joan Mazza, a psychotherapist with a special interest in dreams, suggests you ask your child to talk about the feelings in the dream. Your child may need prompting. Try saying something like, "That sounds scary (funny, exciting). Were you feeling scared (happy, delighted, surprised) during that dream?"

To help your child discover connections between emotions in dreams and circumstances of daily life, ask, "What does that dream make you think of? Did something happen yesterday that reminds you of that dream?" You can ask more sophisticated questions as your child matures, such as, "I wonder if something happened recently that relates to that dream in some way." Kids sometimes talk more readily about a dream than about "real life." For example, if a child is being bullied at school, she may be ashamed or afraid to admit it. The distress she's reluctant to express to a teacher or family member may be revealed in a dream. Mazza suggests caution, however, about taking a child's dream too literally, since the characters and events portrayed there may represent someone or something else.

Plants and Pajamas

The McDermotts were getting ready to move to a nearby neighborhood. Four-year-old Rory asked, "Are we going to be taking our plants?" Her father reassured her that they would. Two days later, Rory had this dream: "I was at school and I was in pajamas. I felt nervous, but then I felt pretty good. But not as good as when I'm home in my pajamas."

When people dream of being naked or inappropriately dressed in public (a very common dream), this usually has to do with feeling overexposed. According to Patricia Garfield, a clinical psychologist and dream researcher, Rory's dream suggests that she was feeling somewhat vulnerable at the moment. "In this situation, she's feeling like things are out of place a little bit, that things may not feel right or that she may be in an awkward situation after the move." Her question about bringing the plants suggests that she's anxious about having her favorite things around her in her new home.

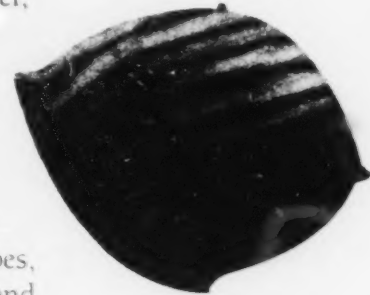
If your child dreams that she's undressed or inappropriately dressed in public, you might say, "A lot of people have that dream. I have it myself sometimes. It sure is uncomfortable not being in the right clothes. Have you ever felt uncomfortable or out of place like that when you're awake?"

If you're going through some transition or change and your child reports an uncomfortable dream like this, it's a clue that she's feeling anxious. Give her extra attention and reassurance.

You can help your child feel in control of his dreams by teaching him the concept of "lucid dreaming" or "creative dreaming." A lucid dreamer who dreams something scary can learn to take action or get assistance within the dream, thereby changing the dream's direction.

Some kids pick up lucid dreaming on their own. Patricia Garfield interviewed children who said that if they didn't like a dream, they just "changed the channel." Other children can be taught these simple techniques:

1. As you fall asleep, say to yourself over and over, "I'm dreaming." Soon you will be, and you'll begin with some sort of awareness that you are, indeed, dreaming.
2. While you're awake, choose someone or something to be your dream ally—maybe a parent, a friend, or a stuffed animal. (Some children choose religious figures or superheroes, depending on what they've been exposed to and feel comfortable with.)
3. If a monster appears in your dream, face it with your ally beside you. Ask the monster, "Why are you bothering me?" Insist that the monster tell you.
4. If the monster keeps bothering you, tell yourself, "I don't like this. Now I'm going to wake up." With practice, you'll be able to wake yourself up out of any nightmare.



Here are some concrete ways to encourage your child to share, understand, and take power over his dreams.

- ▶ Share your own dreams.
- ▶ Encourage the keeping of a dream journal (see "The Dream Journal" in Chapter 2, pages 28–29). Your child may be able to use such a diary to ponder the meaning of a series of dreams that occur during a particular time of his life.

"When you have dreams all together in a group, you can see how they relate to each other," says Jonni Kincher, author and developer of psychology materials for children. "Sometimes you learn what your certain symbol is. When you look back, in light of new dreams, the old ones tend to make a lot more sense."

Kincher suggests children ask themselves these questions when searching for patterns in their dreams: How many dreams go from good to bad? From bad to good? How many star you as the hero? As the victim? Which images repeat or reappear in disguised form? How do they change? (For example: Going from big to small, young to old, or real to artificial.)

- ▶ Your child might benefit from the experience of using clay and other materials to "make" his dreams. Kincher suggests that kids create bumper stickers, cartoons, even limericks that have to do with their dreams. "The more different things you do," she explains, "the more you fool around with one dream, the more things pop out, and the more associations are made."

Dreams can provide inspiration for original art of various kinds. My husband is a poet who sometimes writes in the morning as soon as he wakes up. His dreams are often rich with poetic imagery, and sometimes he dreams actual lines of poetry.

- ▶ You might ask your child to draw his dream for you. By putting it on paper, in effect taking control of it and placing it outside himself, he may find that upsetting feelings are resolved (or that happy feelings are deepened or clarified). If your child draws a nightmare, you might ask a few questions about the drawing to help him get over his fear or resolve the problem presented by the dream. For example, ask him what he'd do to help the person in the picture (even if he is the person), or how he might make the situation less scary. What would the monster or nightmare image say if it could speak? What would your child say to the monster?
- ▶ To help your child remember his dreams, suggest that he remind himself to remember them just before he goes to bed.
- ▶ Children's dreams often have common themes. Animals with sharp teeth are sometimes associated with dreams of anger. Frustration in trying to do something often indicates difficulty in communicating. Sensing something terrifying or dangerous may mean the child feels insecure or threatened.

Can your child make a stab at interpreting any of his own dream themes?

Is Your Child a Type T?

Several psychologists have come up with questionnaires to determine whether someone is a "sensation seeker." Another label for this is a "Type T" personality (thrill seeker). Studies have found that more males than females fall into this category, and that males are more susceptible to boredom. Highest rates for thrill seeking for both males and females are found in the 16–24 age range, after which they gradually drop off.

Thrill seeking—risk taking—doesn't have to mean taking dangerous chances. As Arlene Erlbach explains in *Worth the Risk: True Stories About Risk Takers Plus How You Can Be One, Too* (Resources, page 198), "When you take a

positive risk, you're trying something new to help yourself, others, or the world." A positive risk, notes Erlbach, is a chance to explore your abilities, interests, talents, and dreams. Risk taking can open you up to fresh ideas and experiences—perhaps trying something new, or striving to reach a goal.

Is your child inclined to take healthy risks? Find out by trying the following:

- Brainstorm with your child some possible thrill-seeking activities. Older kids may come up with some rather dangerous or unsavory endeavors. In the spirit of brainstorming, of course, you'd accept all as possibilities, and then use the conversation as a springboard to talking about healthy versus dangerous or antisocial risks. Discuss the fact that thrill seekers can learn to channel their interests in productive ways—making discoveries, perhaps, or finding gratification in high-energy careers.

Discuss people's possible motivations for seeking thrills or taking risks—positive or negative—such as excitement, defiance, self-respect, self-discovery, escape, boredom, self-destructive tendencies, or revenge. Can your child think of an example of each? Ask questions like these: What would you do if you had a million dollars? Which do you prefer, old friends or new friends? Are you adventurous about trying new foods? Would you ever try skydiving? If you had the best job in the world, what would it be? What risks would you be willing to take to reach an important goal?

- One of humankind's oldest desires has been to alter consciousness, or to feel "high." The bad news, of course, is that this has led to the abuse of alcohol and other drugs. The good news is that there are actually quite a few ways to alter one's consciousness without using harmful substances.

In *Highs! Over 150 Ways to Feel Really, REALLY Good . . . Without Alcohol or Other Drugs* (Resources, page 197), Alex Packer suggests ways to achieve what he calls "serenity highs," "physical and sensuous highs," and "social, spiritual, and creative highs." Serenity highs may come from deep breathing exercises, meditation, intense focus on an object, or self-hypnosis. Physical and sensuous highs may result from sports or exercise, riding a roller coaster, watching a metronome, meditating on a mandala, or aromatherapy. Social, spiritual, and creative highs may be achieved through hiking, contemplating water (relaxing by a river, watching the ocean, meditating on a waterfall), drawing or painting, studying philosophy, or doing community service. Other ways that have been suggested throughout history are to run, fast, or chant. Writers can get high—even young writers—by focusing intently on what they're writing so that time dissolves (see "Time Awareness," page 192).

Work with your child to develop a personal list of healthy ways to feel "high." Examples suitable to young people include:

- exercising, which has been shown to raise levels of endorphins (brain proteins that are natural mood-boosters)
- participating in sports and games, which are mentally and physically exciting
- listening to music, making music, dancing
- laughing
- accomplishing something, such as completing a story, running for a school office, painting a picture, or even cleaning up a messy room
- meditating, which is an age-old method of relaxing the body and focusing the mind

Memory Mysteries

Steve walked in the door, dropping his keys on the dining room table, his books on the kitchen table on his way to the refrigerator, and his shoes in the living room next to the phone. The next morning he spent precious minutes searching for his shoes, books, and keys, and was late for class.



Renee, an artist, had only visited Steve's home once, many months before. Yet she could describe in detail each room's layout, including the fabric and color of each piece of furniture. When she asked Steve to close his eyes and describe what she was wearing at that moment, Steve could only venture a guess: "Something bluish?"

Steve and Renee are examples of how individuals vary in their memory abilities, but the processes of memory work the same in everyone. Depending on how long you want to remember something, your brain stores information in three different ways, or stages. Share these with your child.

The first stage is called "sensory register." Usually your eyes hold onto an image for only a fraction of a second before it's replaced by another image.

Sensory-register memory fades quickly unless it's transferred to the next stage, called "short-term memory," or STM. When Steve dropped his keys on the table, he saw what he was doing but didn't think about it. The image of keys in that particular location never even made it from his sensory register into his short-term memory.

STM is an active part of memory. What you choose to keep in STM depends on what matters to you. Short-term memories usually disappear within 15–20 seconds unless you consciously attend to them because you feel they're important. Apparently, Steve wasn't particularly interested in keeping track of his belongings by remembering where he put them—or in what Renee was wearing.

The third stage, called "long-term memory" or LTM, is practically limitless. It can hold as many as one quadrillion separate bits of information. The longer you think about something, the longer it stays in STM and the greater its chances of moving to LTM. Renee, apparently, had thought enough about Steve's home to hold details in her long-term memory—perhaps because she's an artist and is especially sensitive to her surroundings.

Teach your child to use mnemonics (from the Greek *mnemon*, to remember). A mnemonic is any technique that helps you remember things better, usually by forming a strong association. It could be anything from a rhyme ("Thirty days hath September . . .") to a strong visual image (such as associating someone named Mrs. Reddin with the color red, imagining her in a red shirt) to putting a rubber band on your wrist. The best mnemonics are the ones you make up yourself—otherwise, you may find yourself struggling to remember your mnemonic!

Here are some ways to test and strengthen your child's memory abilities.

- ▶ Both you and your child can do this at the same time: Try to draw from memory as many details as possible of what's on each side of a penny (or another common coin).

Most people can recall only a few of the penny's features. Though we handle pennies nearly every day, their details aren't significant enough for us to commit them to memory. Try this exercise again after allowing a few minutes to study a penny.

- ▶ Fill a tray with ten to twenty small, common, related items, such as baby care products, kitchen utensils, or assorted pieces of hardware. Show the tray to your child for one minute and then put it out of sight. Ask your child how many items she can recall. (Either she can write them down, or you can write them down as she calls them out to you.) Afterward, check the tray to see how many items she named correctly.

Many people who try this activity don't do very well. With practice and a few tricks, however, memory can be improved.

Fill a tray again. This time, suggest to your child that she think through the way the items are used, placing them in some sort of order in her mind. Since she only has a minute, she'll have to think very quickly.

For example: "You open the diaper pin, take off the baby's diaper, apply baby powder while holding a rattle to distract the baby, wash your hands with the soap, put the bib on the baby, and then feed the baby using the spoon."

Your child's performance should be much improved, partly due to the effort of focusing her mind.

- ▶ Teach your child the "Method of Loci," a way to commit a list of unrelated items to memory. (*Loci* means "places" in Latin.) Basically, you connect the items you want to remember with familiar locations, following a predetermined order (such as clockwise).

Example: Imagine each item on a list of unrelated household objects as being in a particular spot within a room: the glass is on the shelf as you enter, the broom stands next to the shelf, the book is on the TV, and so on. Mentally take a trip around the room to visit each item.

Once you've explained the Method of Loci, give your child a list of unrelated items to commit to memory.

- ▶ Teach your child how to make associations that will help him remember things.

Example: When you meet a new person and want to remember his or her name, think up something funny or bizarre to associate with it. Say your son wants to remember the name of his new coach, Jimmy Ruder. He might associate his coach with the phrase, "He's ruder than the old coach."



Mr. Lafflin likes to laugh!

- ▶ Tell your child about *déjà vu*, the feeling we all get sometimes that we've been in a particular place or situation before, even though we know we haven't. Scientists don't know for sure why this is such a common experience, but several theories have been suggested. Perhaps a situation feels familiar because it triggers memories of an experience that evoked similar feelings. Or maybe *déjà vu* has something to do with a slight lag time between the processing mechanisms of two parts of the brain.

Has your child ever experienced *déjà vu*?

Play Your Way to Insight

Put Monopoly away for now—kinder, gentler feelings have invaded the game room. Professionally designed psychological games aren't meant to replace therapists, but to extend their work into the home or classroom. So even if your child is the most normal, well-adjusted child on the block, he'll still gain new insights—and perhaps a more cooperative attitude—by occasionally playing psychological games. The following games are available from Childsworld/Childsplay, or you can design your own using a similar format:

- **The Angry Monster Machine.** Is it better to express anger with loud, possibly hurtful exclamations ("I hate you!"), or to hold those angry feelings inside and hope they go away? Neither. When five- to ten-year-olds play this game with an adult, they learn better ways to deal with anger. Players fashion monsters from Play Doh (included) and then transport their monsters around the board on little plastic trucks. When players reach a Transforming Machine, they complete a sentence like, "What really makes me angry when I'm at school is _____" ("when the teacher blames me for something I didn't do," "when I lose my homework," "when Joey bumps my chair"). They then revamp their monsters after choosing a Transformer Card that suggests alternate ways to deal with anger ("talk it out," "turn your monster into a mouse"). The first player to transform all four monsters is the winner.

This game shows kids such anger-management techniques as talking your anger out, taking five deep breaths, turning on music, getting advice, and making a lot of noise in a place where you won't bother anyone.

- **My Two Homes.** When six- to twelve-year-olds play this game with their parents (or other adults), they work their way around the colorful board between Mom's house and Dad's house, receiving safe opportunities to express emotions and learn more about the reality of divorce.

If a child rolls the dice and lands on Mom's house square, she picks a card from the pile there (either a Situational Card or a Factual Card). Sample situation: "Carol has nightmares about her house burning down and being all alone. She doesn't know whether she can count on her mom or dad if her dreams come true. What can she do to feel better?" A factual question: "Most people who get divorced will get back together again. True or false?" Plastic chips are awarded for answering factual questions correctly (answers are in the leader's guide that comes with the game) and for giving any response to situations. No one is required to answer.

- **You & Me.** This game teaches six- to ten-year-olds important, day-to-day social skills, including helping others, sharing, being polite, understanding another person's point of view, and being a friend. As players move around the colorful board, they draw pictures, answer questions, or act out charades about common social situations, receiving plastic chips for their efforts. When players earn twenty-five chips, they can be rewarded with special "social events" recommended in the instructions, such as sharing a snack, listening to or reading a story together, or going on an outing.
- **The Dinosaur's Journey to High Self-Esteem.** It doesn't hurt to be wary of materials—whether for children or adults—that are too self-consciously intent on raising self-esteem. This game for five- to twelve-year-olds manages to bypass the simplistic and tackle the important thoughts, feelings, and values that lead to a positive self-concept.

After players choose their dinosaur markers, they toss the dice to see whether they will land on the Cave of Acceptance, the Land of Courage, or the Valley of Values. As they move around the board, they draw from one of three decks of cards that ask questions or describe situations related to personality growth. For example, "What is the worst name that anyone could call you?" "Name the sport or activity that you are best at." "You heard a smaller child crying all alone on the playground, but you didn't go to see what was wrong. Go back 3 spaces." No one loses, since it doesn't matter who comes in first—only that each player eventually crosses the finish line.

To order these games or to request a catalog, call Childsworld/Childsplay at 1-800-962-1141 or check the Web site: www.childsworld.com.

Psychological Pursuits

Here are some additional ways to give your child a flavor of the world of psychology.

- ▶ **Time Awareness.** Hold a watch and ask your child to sit quietly and let you know when she thinks one minute has gone by; five minutes; ten minutes. Find out how her accuracy is affected when you ask her to gauge the same amounts of time while she's drawing a picture of the most fun day she can remember.

- **Flow.** As I discussed in the introduction to this book, psychologists who have studied the phenomenon of “flow” have found that when you’re deeply engaged in some activity—when all your attention is on the task with none left over to feel distracted or anxious—time seems to stop or simply become irrelevant. When I interviewed novelists and poets about how they accomplished their creative work, the vast majority said they entered the timeless place of flow when they were writing—at least sometimes. (See *Writing in Flow: Keys to Enhanced Creativity* in Resources, page 198.)

When does time drag for your child? When does it move too quickly?

- **Attention.** Here’s an experiment psychologists have used to demonstrate that each half of the brain draws on reserves to allow people to pay attention.

Have your child sit at a table and tap his right index finger steadily. Now ask him to start talking to you. As he speaks, his tapping will slow. Now ask him to switch hands, tapping with his left index finger while speaking aloud. His tapping won’t slow.

Why? Because both the right hand and the speech function are controlled by the brain’s left hemisphere. Using both at once drains attention from the same side of the brain. Most (but not all) left-handers have the same left-hemisphere dominance for language as do right-handers. Try this experiment on several right-handers and left-handers and compare results.

- **Inkblots.** In the Rorschach test, a person looks at inkblots printed on cards and tells what he or she “sees” in them. Clinicians then use the answers to analyze a client’s mental state. Though this test is considered by many psychologists to be too subjective to be reliable, it can make for a fun and interesting home activity.

Have your child make her own “inkblot” cards, following these simple steps:

1. Drip some paint or ink in the center of a piece of paper.
2. Fold the paper exactly in half, lay it on a table, and press down on it so the paint spreads out in a random pattern.
3. Open the paper and let it dry.
4. Repeat until you have as many inkblots as you want.

Ask family and friends to take turns telling what they see in the blots. Aim for creative responses and the fun of the unexpected, without bothering about any deeper meanings.

- ▶ **Emotions.** To enhance your child's ability to express feelings and articulate emotions, work with him to enrich his vocabulary of feeling words.

List words describing various feelings (excited, nervous, thrilled, bored) and go over them with your child. Talk about the kinds of situations that might lead to each of the different emotions. (You're about to leave for the zoo, your dog died, or your best friend won the gymnastics meet and you placed fourth.) Try to figure out what's common to all the times your child feels a certain way.

With a young child, stick to the more basic emotions—happy, sad, angry, afraid—and have him act them out. Or he can draw, sing, or dance them.

- ▶ **ESP.** Just for fun, introduce the notion of psychic abilities and extrasensory perception (ESP). Hold a deck of cards and turn them over one at a time while your child guesses what the next card will be. (You could limit the guesses to "red" or "black" to improve your child's chances.) Then switch so your child turns over the cards and you do the guessing. Keep track of correct guesses. Some researchers have done similar experiments, in hopes of finding a higher-than-chance number of correct guesses—which might indicate that something "extra" is in operation.
- ▶ **What Psychologists Do.** If there's a psychologist, counselor, or family therapist among your acquaintances, see if it's possible for your older child to interview him or her. Some questions might be: How do you find out what a person's problem is? Do you give psychological tests? Do you do research? How do you learn about someone's personality? What kinds of questions do you ask people? Do you tell them what you think of their answers? Do you give advice?
- ▶ **Relationships.** The next time you're in a supermarket, department store, or bank with your older child, pay attention to the psychological dynamics of the people around you. Later on, talk about what you saw.
Examples: Who was bossing someone else around? Who was being bossed? Was one person being critical of another? Did people seem to behave differently with their families and friends than they did with customers or store employees?
- ▶ **Pop Psychology.** Write pretend questions to your child, as though she's an advice columnist. Your child then responds in writing. Later, collect all the questions and answers and put them together into a booklet. You could also do this orally, with your child pretending to be a radio advisor.

Examples: "My kid never does her chores without my nagging her. What should I do?" "My friend lies a lot. Should I trust him?"

- ▶ **Positive Psychology.** A field known as "positive psychology" focuses on what makes people happy and resilient and on how to encourage optimism—as opposed to treating psychological distress once it occurs. Most people enjoy spending time with those who can look on the bright side of situations. You can help your child become someone who isn't thrown by life's little inconveniences and has a generally bright personal outlook.

Example: Have a "Positive Week." Every time a negative thought enters your mind, turn it around to a positive one.

The first day I tried this, it rained on my daily walk. Normally, these would have been my thoughts: "My hair is going to flop, my tennis shoes will take hours to dry, and I'm going to have to change my clothes when I get home." But during my Positive Week, my thoughts went like this instead: "This rain is wonderful, flowers will grow, people won't have to water their lawns, the air feels cleaner, and I'm experiencing nature in a gentle way." And I actually felt good.

What does your child think brings happiness? (*Hint:* It's been scientifically proven that more money isn't the key for most people.)

Special Effects

Find ways for you and your child to demonstrate these "special effects," each of which has important implications in psychology.

1. **The Hawthorne Effect.** When researchers at a factory in Hawthorne, Illinois, studied how light affects workers, they found that no matter how the lighting was changed, the workers were always more productive than they were before the change.

Just knowing that someone is watching seems to change people's behavior. Think of situations when your child or you were being watched. How did this affect your behavior? For example, when your child was a toddler, were you more patient with his demands in the supermarket if you knew you were being observed by other shoppers? When your child takes a test in school or does chores under your supervision, are the results better than, worse than, or the same as when he performs the exact same work unobserved?

2. **The Placebo Effect.** It's been shown many times that a "medicine" containing no active ingredients, only sugar, will often have some effect on a person's medical complaint—if the person believes it's real medicine. In some cases, a placebo can even help as much as actual medication.

At home, you can see the Placebo Effect in the remarkable healing powers of a parent's kiss or when a child feels better after putting a bandage on a cut. Can you and your child think of other examples?

3. **The Rosenthal Effect.** This is also called the Pygmalion Effect or the "self-fulfilling prophecy." Many experiments have shown that the experimenter's expectations can powerfully affect the results.

Example: In a famous study, teachers were told that one group of students had scored high on an I.Q. test, while a second group had scored "average." The teachers saw the first group as happier, more interesting, and more curious than the second group, when in fact students had been put into each group randomly. The study also showed that the children perceived to be "smarter" gained more points, on average, when they took the I.Q. test again than did their "average" classmates.

Teach your child a difficult new task. Act as if you assume she'll learn it easily. What happens?

Resources

All My Feelings at Home: Ellie's Day by Susan Conlin and Levine Friedman (Seattle: Parenting Press, 1989). Ages 4–8. An introductory book for young children about feelings—what they are and how to express them.

The Beast in You: Activities & Questions to Explore Evolution by Marc McCutcheon (Charlotte, VT: Williamson Publishing, 1999). Ages 8–12. Kids look to their own bodies for clues to the human animal's past. Includes discussion of Charles Darwin's theories and the creationism controversy. This book is a good adjunct to any exploration of human behavior and why we are the way we are.

Becoming Me: An Autobiography for the Reader to Complete, edited by Linda Beattie (Kalama, WA: Kopacetic Ink, 1998). Ages 6 and up. This 126-page workbook invites readers to reflect, answer questions, complete sentences ("I get mad when . . ."), and draw responses that illustrate who they are. Designed to help young people feel good about themselves and the particulars of their own personal life journey.

The Book of You: The Science and Fun! of Why You Look, Feel, and Act the Way You Do by Sylvia Funston (New York: HarperCollins, 2000). Ages 8–12. From your fingerprints to the patterns in the irises of your eyes to the way you smell, there's nobody exactly like you. But what makes you you? Is it your genes or your dreams or the day you were born? This good-natured grab bag of fun facts and activities will help young readers get to know themselves better.

The Brain Explorer, edited by Pat Murphy and the Exploratorium (New York: Henry Holt, 1999). Ages 8–12. Written by the staff of the famous Exploratorium Museum in San Francisco, this adventure in the brain presents dozens of brainteasers, riddles, problems, puzzles, optical illusions, word games, number games, and more.

The Brain: Our Nervous System by Seymour Simon (New York: Mulberry Books, 1999). Ages 8 and up. Colorfully illustrated and written by the author of many science books for children, this is a good introduction to the body's most important organ for determining who we are and why we behave as we do.

The Brain Pack: An Interactive, Three-Dimensional Exploration of the Mysteries of the Mind by Ron Van der Meer and Ad Dudink (Philadelphia: Running Press, 1996). Ages 8–12. Packed with more information than a three-pound brain may be able to store at once, *The Brain Pack* leads you through basic brain anatomy, beginning with a life-sized pop-up of the inner human head. You'll also learn about emotions, the senses, intelligence, memory, and more. Hands-on features such as the Primary Emotions Wheel, pull-out flaps, and pop-up charts are entertaining, as are the fact-or-fiction games, memory exercises, I.Q. tests, and pull-out pamphlets. In a tray in the back of the book, you'll find a fifteen-minute audiocassette tour of the brain and a deck of cards that playfully tests your psychic abilities.

Dreaming Your Real Self: A Personal Approach to Dream Interpretation by Joan Mazza (New York: Perigee, 1998). For adults to read so they can better help children reflect on what might be going on in dreams. Features helpful techniques and a non-dogmatic approach to interpretation. Mazza is also the author of *Dream Back Your Life: A Practical Guide to Dreams, Daydreams, and Fantasies*.

Highs! Over 150 Ways to Feel Really, REALLY Good . . . Without Alcohol or Other Drugs by Alex J. Packer, Ph.D. (Minneapolis: Free Spirit Publishing, 2000). Ages 13 and up. Describes safe, creative ways to find peace, pleasure, excitement, and insight including highs related to sports and exercise, the senses, nature, family, creativity, and more.

How Do You Feel Today? P.O. Box 1085, Agoura, California 91301; (818) 706-2288; www.howdoyoufeeltoday.com. This company produces a variety of posters, each playfully illustrating an emotion (for instance, feeling aggressive, disbelieving, hurt, paranoid, smug, and withdrawn). Therapists and teachers use these posters to open up communication with children about feelings, but they're also excellent tools for vocabulary building and discussion at home. Available in regular or laminated versions.

I'm Frustrated (Dealing with Feelings) by Elizabeth Crary (Seattle: Parenting Press, 1992). Ages 4–8. This interactive book helps young children learn to handle difficult feelings in productive ways. A frustrating situation is described, and then the reader chooses one of several possible ways to react. Turning to a particular page shows what might happen if that reaction was chosen and gives additional choices.

It's All in Your Head: A Guide to Understanding Your Brain and Boosting Your Brain Power by Susan L. Barrett (Minneapolis: Free Spirit Publishing, 1992). Ages 9–12. Explains how we think, learn, and remember, as well as how to be more creative. Explores what genius is, whether we can learn in our sleep, and whether there's anything to ESP.

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Looking at the Body by David Suzuki (New York: John Wiley & Sons, 1991). Ages 8–12. A kid's-eye scientific look at the body, including sections on the brain, nerves, and communication. Includes many simple, illustrative activities.

Neuroscience Resources for Kids: Sleep and Dreaming Experiments, faculty.washington.edu/chudler/chsleep.html. This site includes activities such as "Sleep Journals," "Be an REM Detective," and "Drop Off or Drift Off?" Excellent selection of sleep- and dream-related links. Also see **Neuroscience Resources for Kids: Explore the Brain and Spinal Cord**, faculty.washington.edu/chudler/introb.html. This site leads to numerous interesting pages for budding psychology students.

On Monday When It Rained by Cherryl Kachenmeister (Boston: Houghton Mifflin, 1989). Ages 4–8. Using text and expressive photographs, this simple book describes a variety of situations and the resulting emotions felt by a young boy, including embarrassment, pride, excitement, and anger.

Psychology for Kids: 40 Fun Tests That Help You Learn About Yourself by Jonni Kincher (Minneapolis: Free Spirit Publishing, 1990), for ages 10 and up, and ***Psychology for Kids II: 40 Fun Experiments That Help You Learn About Others*** (Free Spirit Publishing, 1998), for ages 12 and up. Are you an extrovert or an introvert? An optimist or a pessimist? Are you creative? What body language do you speak? The tests and experiments in these books, based on psychological theories and research, empower children to learn more about themselves and others. The second book, for older readers, tackles such topics as gender differences, learning, perception, and logic.

Sleep Is for Everyone by Paul Showers (New York: Harper Trophy, 1997). Ages 3–6. A classic book for young children, newly reissued and illustrated. Find out what happens when animals and people sleep and what happens when they don't sleep enough.

Stick Up For Yourself! Every Kid's Guide to Personal Power and Positive Self-Esteem by Gershen Kaufman, Ph.D., Lev Raphael, Ph.D., and Pamela Espeland (Minneapolis: Free Spirit Publishing, 1999). Ages 8–12. This book shows young people how to make choices, be assertive about their needs, and feel better about themselves. It includes a sizable section on developing a feelings vocabulary.

T.A. for Kids and Grown-Ups, Too: How to Feel OK About Yourself and Other People by Alwyn and Margaret Freed (Carson, CA: Jalmar Press, 1977). All ages. Also by the authors: *T.A. for Tots* and *T.A. for Teens*. A child-friendly explanation of Transactional Analysis (TA), which is based on the theory (more fun than it sounds) that we all have parent, adult, and child ego states.

Worth the Risk: True Stories About Risk Takers Plus How You Can Be One, Too by Arlene Erlbach (Minneapolis: Free Spirit Publishing, 1999). Ages 10–15. Twenty young people tell their own true stories about risks they chose to take—and what happened. Also includes chapters to help readers understand healthy vs. foolish risks, choosing risks to take, and more.

Writing in Flow: Keys to Enhanced Creativity by Susan K. Perry (Cincinnati: Writer's Digest Books, 1999). An exploration of the phenomenon of "flow"—when time seems to stop because you're so focused on what you're doing—from how to get there while writing, to what it feels like, to how to make it happen when you're feeling blocked. Based on interviews with many top novelists and poets, this book is accessible to young adults interested in writing and in learning how their favorite authors work. See excerpts at www.bunnyape.com/writinginflow.htm.

REAL LITERATURE: FAMOUS AUTHORS' BOOKS FOR KIDS

An exciting and often-overlooked way to expose your children to first-rate reading is by introducing them to children's books written by famous authors of adult works. When you choose stories and poems for children by celebrated writers, you know at the outset that they'll be written well. Since these authors' tales and verses were often first loved by their own children, other young readers are likely to find them appealing, too. These authors have learned the knack of not talking down to their audience. In fact, like all good children's literature, the books described in this chapter are also stimulating for teens and adult readers.



Besides the value and appeal of the works themselves, there are at least two more good reasons to track down many of the books listed here. These books are a fine way for your child to get to know prominent authors early, in an accessible way, without the difficulty of tackling full-length adult works. And later, when your child chooses to read—or is required to read for school—the adult works of these authors, writers like Tolstoy, Clifton, and Hawthorne, will seem a little like old friends.

Ways to Bring Literature to Life

As you share good books with your child, consider trying some of the following ways to enrich the reading experience:

- ▶ Design a reading nook. Collaborate with your child on choosing materials—a rug, pictures or a poster for the wall, inexpensive shelving, a lamp—that will make this place truly conducive to reading and thinking. You might bring up the idea of ergonomics and how important it is to have good posture when reading for a long period of time. (Thus, a fairly good chair is a better addition than a large, floppy pillow, though it's nice to have both options.) Choose a quiet place, if possible. You might also set aside a reading time for the whole family so that the living room, for instance, becomes "the reading nook" between 7:00 and 8:00 every evening.
- ▶ Encourage your child to begin a reading journal in which he keeps track of books he reads and his reactions to each. Such a journal could also list new words learned from each book (or a few chosen from each), with short definitions to help cement the learning. Your child might like to get creative with his responses to literature—writing letters, parodies, and alternate endings, or providing his own illustrations. But be sure to keep it fun and voluntary.
- ▶ Suggest that your child write to a favorite author. Many authors have Web pages or can be written to in care of the publisher (look for the address on the back of the title page). Some authors get very few personal letters and answer them all, while others get a great many letters and must resort to answering only a few or sending a form response. In either case, allow several weeks, at least, to get an answer.
- ▶ Your child might enjoy writing a letter to a character in a book. From a "so sorry you lost your dog" message to one that invites a character to become a friend, your child can feel free to use her imagination in these creative interactions.
- ▶ Start a family book club to encourage discussion and more sophisticated thinking about literature. Good children's literature can often be enjoyed by all members of the family. I've heard of book groups composed of women in their seventies who read and enjoyed the Harry Potter series.

- ▶ Help your child act out a scene from a favorite book, as though it were a play. Some children will enjoy choreographing a dance that illustrates some scene they liked or found moving. Or how about making simple puppets and presenting the story as a puppet show?
- ▶ One familiar way of reenacting a beloved story is to make a shoe-box diorama of a setting or scene, perhaps creating tiny characters out of clay or other materials.
- ▶ Some children enjoy imitating an author's distinctive style in writing of their own. To help your child do this, suggest that he think about what makes this particular author unique. Is it the author's use of short sentences and lots of dialogue? Is it her absurd sense of humor? Is it her use of talking animals or of imaginary or mythical creatures?
- ▶ Is a picture always worth a thousand words? Have your child take both sides of the argument by finding, first, a book illustration that communicates a wealth of detail and nuance. Then have her find a passage in a book that expresses what she thinks no picture possibly could. When are pictures more expressive than words, and vice versa? Think about the inner world of characters and the ways a good author or illustrator can show various perspectives either in a few words or a single picture.
- ▶ Suggest that your child collect figures of speech and wordplay from the books he's reading. Eventually, once he's accustomed to expressions like "raining cats and dogs," he'll develop the sophistication to understand and appreciate more complex metaphors. For instance, in Saki's *The Story-Teller* (see page 210), the lady of the house who ineffectually confronts a new governess is compared to "a general of ancient warfaring days." In the next paragraph, she's said to have "regained none of her lost ground." Only a child who is familiar and comfortable with the many ways language can be played with will be able to grasp this extended metaphor.
- ▶ Encourage your child to research an author's life or to seek information on unfamiliar words, places, historical events, and ideas found in books. Without making a huge "educational" lesson out of it, get across the idea of how much fun it can be to learn more about the author or background of a good book.
- ▶ Many children's books are fables of one kind or another—that is, stories with morals. After reading such a fable, your child might like to make up,

with your help, her own short fable (two or three paragraphs) based on some event in her life. It helps if the event involved someone whose behavior was greedy, lazy, untruthful, or imperfect in some other way. Encourage your child to include lots of details about what happened—and, of course, the story must have a moral.

- After reading a rhyming book or a book of poetry for children, ask your child to try his hand at writing a poem in the same style (more or less). Some children respond well to being given a key word such as *puppy* or *cloud* and then being challenged to write, in five minutes, a poem using the word. Anything goes.

Recommended Books

What follows is a list of books that you and your child will want to add to your shelf of favorites. Each was written by someone better known as a writer for adults—so many are really hidden treasures.

Books go in and out of print. In these listings, I've tried to note the publication dates of the most recent editions. You may find other versions available as well. Some of the recommended books are, at the time of this writing, out of print. I've included these (marked with an asterisk *) because they're high-quality resources well worth a little detective work. You might also find that some of them have been republished.

You can check the current edition of *Books in Print* or *Children's Books in Print* at any library or bookstore. You can also look up any of your own favorite authors and see if they've written children's books. When searching for an out-of-print or hard-to-find title, start with your local library—you may find the book you want right on the shelf. If it's not there, ask the librarian for help. Public library systems are connected in many ways, and you'll most likely find your local librarian happy to track down books from other branches or systems. Many libraries will even search out and buy a copy of a

hard-to-find book. Your family might also enjoy searching for these treasures yourselves, which you can do by visiting secondhand bookstores or Web sites like www.abebooks.com, an Internet-based book search service that was developed by used-book dealers.

The age ranges for these books are approximate, either suggested by the publisher or based on my own experience.



Angelou, Maya, *Kofi and His Magic* (New York: Knopf, 1996). Ages 4–9. This West African journey focuses both on a young boy's daily activities, such as weaving the Kente cloth, and on his imagination.

Angelou also wrote *My Painted House*, *My Friendly Chicken*, and *Me and Life Doesn't Frighten Me*.

- * Barthelme, Donald, *The Slightly Irregular Fire Engine* (New York: Farrar, Straus and Giroux, 1971). Ages 5–11. In 1887, a plucky little girl investigates a mysterious Chinese house that suddenly appears in her backyard. Her escapades are illustrated by engravings of the time.
- * Beattie, Ann, *Spectacles* (New York: Ariel, 1985). Ages 8–12. When an eight-year-old girl puts on her grumpy great-grandmother's glasses, she's magically able to see into the past. She begins to understand some of the old woman's frustrations.
- * Benchley, Nathaniel, *Feldman Fieldmouse: A Fable* (New York: Harper Trophy, 1971). Ages 7 and up. A philosophical talking mouse helps his nephew learn how to live a good life and fulfill his dreams.

Bradbury, Ray, *Switch On the Night* (New York: Knopf, 2000). Ages 4–8. This fable presents a boy who conquers his fear of the dark by imagining the flipping of a light switch as a way to illuminate the night.

- * Buckley, William F., Jr., *The Temptation of Wilfred Malachey* (New York: Workman, 1985). Ages 10 and up. This modern morality tale features a main-frame computer that teaches a poor but aspiring student (who fancies himself a sort of Robin Hood) that computing can be more profitable than petty theft.

Capote, Truman, *A Christmas Memory* (New York: Knopf, 1996). All ages. A heartwarming memoir of Capote's own childhood in a rural Alabama household of the 1930s.

Capote also wrote *The Thanksgiving Visitor*.

Clavell, James, *Thrump-O-Moto* (New York: Delacorte, 1986). Ages 6 and up. This is a fantasy about a Japanese apprentice wizard who travels through time.

Clifton, Lucille, *The Boy Who Didn't Believe in Spring* (New York: Dutton, 1992). Ages 3–9. Two skeptical city boys set out to find spring, which they've heard is "just around the corner."

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- * The large asterisks on pages 203–215 indicate books that pay the out of print.

—*The Lucky Stone* (New York: Yearling, 1986). Ages 8–12. A lucky stone provides good fortune for its various owners.

—*Some of the Days of Everett Anderson* (New York: Henry Holt, 1987). Ages 3–9. Each of six-year-old Everett's days of the week is described in a poem. Other Everett Anderson books include *Everett Anderson's 1-2-3*, *Everett Anderson's Christmas Coming*, and *Everett Anderson's Goodbye*.

Cummings, E. E., *Fairy Tales* (Orlando, FL: Harcourt, 1987). Ages 4–8. These four amusing and imaginative tales, written by the poet for his own small daughter, have titles like "The House That Ate Mosquito Pie" and "The Little Girl Named I."

Dickens, Charles, *The Magic Fish-Bone* (Orlando, FL: Harcourt, 2000). Ages 6 and up. The oldest girl of nineteen children is given magical powers and has to figure out how and when to use them.

Dorris, Michael, *Morning Girl* (New York: Disney Press, 2000). Ages 8–12. Morning Girl, who loves the day, and her younger brother, Star Boy, who loves the night, take turns describing their life on an island in pre-Columbian America. In Morning Girl's last narrative, she witnesses the arrival of the first Europeans to her world.

—*Guests* (New York: Hyperion, 1999). Ages 8–12. Dorris weaves moral themes into this beautifully written story of a young Native American boy.

Eco, Umberto, *The Bomb and the General* (Orlando, FL: Harcourt 1989). Ages 5–8. A plea for world peace, in which the atoms in atom bombs decide to exit the bombs so they fall harmlessly, putting a war-mongering general in his place (as a doorman).

—*The Three Astronauts* (Orlando, FL: Harcourt 1989). Ages 5–8. An American, a Russian, and a Chinese astronaut (along with a Martian) become friends once they realize that each is capable of loneliness and tears.

* Fast, Howard, *The Magic Door* (New York: Avon Camelot, 1980). Ages 10–14. The story of a boy in a 1920s New York tenement who passes through a magical door into a lush past world.

Fleming, Ian, *Chitty Chitty Bang Bang* (New York: Bulls Eye Publishing, 1989). Ages 8 and up. Two children persuade their inventor father to buy and restore an old car, which turns out to have magical powers.

- * Gardner, John, *Dragon, Dragon, and Other Tales* (New York: Knopf, 1975). Ages 10 and up. A dragon terrorizes a kingdom by stealing spark plugs from people's cars, among other irritating antics, in this collection of decidedly untraditional fairy tales. In another tale, a cobbler's son disguises himself as a brush salesman to confront the dragon.
- * ——— *Gudgekin the Thistle Girl* (New York: Knopf, 1976). Ages 10 and up. In an irreverent parody of fairy tales, Gardner invents a princess with spunk.
Gardner also wrote *A Child's Bestiary* and *The King of the Hummingbirds*.
- * Godden, Rumer, *The Old Woman Who Lived in a Vinegar Bottle* (New York: Viking, 1970). Ages 5 and up. A retelling of an English folk tale.

Gogol, Nikolai, *Sorotchintzy Fair* (Boston: David R. Godine, 1991). Ages 5 and up. An adaptation of a Russian tale about a young man who wins the hand of a young woman by using the villagers' superstitions against them.

Hall, Donald, *The Man Who Lived Alone* (Boston: David R. Godine, 1998). Ages 5–9. Hall tells in simple words the life story of a self-sufficient man who chooses to live alone.

——— *Lucy's Christmas* and *Lucy's Summer* (San Diego, CA: Browndeer Press, 1994 and 1995, respectively). Ages 5–8. In these picture books, Hall evokes the life of fictional Lucy Wells and her family in 1910 rural New Hampshire, imagining them living in the house that is now home to Hall himself.

——— *Old Home Day* (San Diego, CA: Browndeer Press, 1996). Ages 4–8. This picture book traces the history of Blackwater Pond, a small New England settlement, from its geological formation to a vision of its coming bicentennial celebration.

——— *The Ox-Cart Man* (New York: Viking, 1980). Ages 6–12. In a lovely combination of text and illustrations (this book won the Caldecott Medal), Hall describes the daily life of an early-nineteenth century New England family through the changing seasons.

——— *When Willard Met Babe Ruth* (San Diego, CA: Browndeer Press, 1996). Ages 5–12. Willard is twelve when this story begins. Readers will find lots of realistic details about America during the years 1917 to 1935.

Harjo, Joy, *The Good Luck Cat* (Orlando, FL: Harcourt, 2000). Ages 3–7. In this picture book, poet Harjo writes about Woogie, a cat with amazing luck and more than the usual number of lives.

Harrison, Jim, *The Boy Who Ran to the Woods* (New York: Atlantic Monthly Press, 2000). Ages 8 and up. This is an autobiographical tale about a boy who loses his sight in one eye. The trauma leaves him angry and unruly until his father introduces him to the woods.

Hawthorne, Nathaniel, *A Wonder Book for Girls and Boys* (New York: Oxford, 1996). Ages 9 and up. A retelling of Greek myths for young people.

Hawthorne's other book for children is *Tanglewood Tales*.

- * Helprin, Mark, *Swan Lake* (Boston: Houghton Mifflin, 1989). Ages 7 and up. An elaborate narrative serves as a background for the characters in the ballet "Swan Lake."

———*A City in Winter* (New York: Viking, 1996). Ages 7 and up. The little girl in *Swan Lake*, now a grown-up queen, recalls her life and how she got her throne back.

Herriot, James, *Only One Woof* (New York: St. Martin's Press, 1993). Ages 6 and up. A silent sheepdog accompanies his master at his chores, never barking until he sees his brother for the first time since they were separated as pups.

Among the other Herriot tales suitable for children are *Moses the Kitten* and *The Christmas Day Kitten*.

- * Hoban, Russell, *How Tom Beat Captain Najork and His Hired Sportsmen* (New York: Puffin, 1978). Ages 5 and up. Young readers will delight in the understated British humor of this story. A strong point is made for the value of playing as an aid to creativity.
- * ———*The Flight of Bembel Rudzuk* (New York: Putnam, 1982). Ages 4–7. In this funny picture book, young wizard Bembel Rudzuk creates a "squidgerino squelcher" (using three jars of monster powder), which annoys the princess (his mother, who wonders who is going to clean up the mess).
- The Marzipan Pig* (New York: Farrar, Straus and Giroux, 1991). Ages 6–10. A touching story that begins with a marzipan pig who gathers dust behind a sofa until eaten by a mouse. The chain of events that follows is sure to delight.
- * ———*The Stone Doll of Sister Brute* (London: Pan Books, 1968). Ages 4 and up. The uproarious (yet poignant) tale of a small, furry creature who has nothing to love and who eventually uses a stone as a doll. Finally, she does find love in her own family, but it's a mixed blessing.

More Hoban books for kids include *The Mouse and His Child*, *Harvey's Hideout*, *Jim Hedgehog's Supernatural Christmas*, and *Jim Hedgehog and the Lonesome Tower*.

Hoffman, Alice, *Horsefly* (New York: Hyperion, 2000). Ages 5–8. A timid girl overcomes her fear of horses when a newborn foal is placed in her care.

Another Hoffman book for children is *Firefly*.

Hughes, Langston, *Black Misery* (New York: Oxford University Press, 2000). All ages. In simple but stark and hard-hitting language, Hughes writes about prejudice from a young child's viewpoint.

—*Popo and Fifina* (New York: Oxford University Press, 1993). Ages 7–10. Hughes wrote this tale of two Haitian children with poet Arna Bontemps.

—*The Sweet and Sour Animal Book* (New York: Oxford University Press, 1997). Ages 3–7. Simple, amusing poems for young children about real and made-up animals, engagingly illustrated with photographs of clay creatures made by art students.

Other Hughes poetry books for kids include *The Book of Rhymes*, *The Pasteboard Bandit*, and *The Dream Keeper and Other Poems*.

Hughes, Ted, *Tales of the Early World* (New York: Farrar, Straus and Giroux, 1987). All ages. These ten imaginative creation tales are filled with unusual and amusing characters.

Hughes wrote many other children's books, including *How the Whale Became*, *The Iron Giant: A Story in Five Nights* (from which the fine animated film, *The Iron Giant* was made), and *Nessie the Mannerless Monster*.

Huxley, Aldous, *The Crows of Pearblossom* (New York: Amereon, 1973). Ages 4 and up. In this simple and amusing tale, a hungry snake keeps eating Mrs. Crow's newly laid eggs, until Mr. Crow and his friend Old Man Owl fool the snake into eating some real-looking clay eggs. Mrs. Crow, described as rather helpless, isn't treated very respectfully by her husband. Huxley, who wrote this story in 1944, was, of course, a product of his culture; parent-child discussion of such stereotyping of women can be worthwhile.



- * Ionesco, Eugene, *Story Number 3* (New York: Harlin Quist, 1971). Ages 3–5. In this simple, magical tale, little Josette visits her papa in bed one morning and asks for a story. They then take an imaginary airplane ride above the city.

Ionesco also wrote *Story Number 1* and *Story Number 2*, where we're first introduced to Josette. In *Story Number 4*, Josette plays hide-and-seek with Papa.

Jarrell, Randall, *The Animal Family* (New York: HarperCollins, 1997). Ages 8 and up. This is a moving fantasy of how a solitary man finds a family—consisting of a mermaid, a bear, a lynx, and a little boy. The language is poetic and the characters kind and understanding toward each other, despite their differences. This Newbery Honor Book was Jarrell's last work before his death.

—*The Bat-Poet* (New York: Harper Trophy, 1996). Ages 8 and up. A beautifully written and touching allegory of a poetry-writing bat who can't sleep during the day. When the bat poet's peers make fun of his creative images, he simply stops sharing them. He fares little better with a mockingbird, who, though he admires the bat's poem, analyzes its rhyme scheme instead of feeling its emotion. Finally the bat poet finds an appreciative audience and is able to unleash more of his imagination. Young readers will see the value of being true to one's nature and may also get an increased appreciation for poetic imagery and the difficulties of the artist's life.

—*Snow-White and the Seven Dwarfs* (New York: Farrar, Straus and Giroux, 1987). Ages 5 and up. Jarrell translated this version from the German, saying he tried to make it as much like the original story as he could.

Jarrell also wrote *The Gingerbread Rabbit* and *Fly by Night*.

- * Joyce, James, *The Cat and the Devil* (New York: Schocken, 1981). Ages 6 and up. This simple story is actually a letter Joyce wrote to his grandson Stephen in 1936. (A crucial few lines are in French.)

Kazantzakis, Nikos, *At the Palaces of Knossos* (Athens, OH: Ohio University Press, 1988). Ages 12 and up. This is an adventure story with characters out of classical Greek mythology. A historical chronology at the end helps readers put events into perspective.

Keneally, Thomas, *Ned Kelly and the City of the Bees* (Boston: David R. Godine, 1995). Ages 7–12. This is a first-person, inside-a-beehive adventure, written for Keneally's daughters.

- * Kennedy, William, and Brendan Kennedy, *Charlie Malarkey and the Belly Button Machine* (New York: Atlantic Monthly Press, 1986). Ages 4–8. William Kennedy began writing this amusing bedtime story with his son when Brendan was four.

Kesey, Ken, *Little Tricker the Squirrel Meets Big Double the Bear* (New York: Puffin, 1992). Ages 6 and up. Kesey retells a story his grandmother told him about a quick-thinking squirrel that outwits a big, hungry bear. This is an especially good read-aloud book.

King, Stephen, *The Eyes of the Dragon: A Story* (New York: New American Library, 1994). Ages 8 and up. King wrote this adventure/fantasy/fairy tale—complete with dragons, princes, and magic—for his thirteen-year-old daughter because she had no interest in his popular horror stories.

- * Kinnell, Galway, *How the Alligator Missed Breakfast* (Boston: Houghton Mifflin, 1982). Ages 4 and up. This brightly illustrated book contains some delightfully absurd characters and situations: a rabbit who tries to fly and then writes a book about it, a strolling bathtub, an alligator who swallows a car, and a porcupine whose haircut makes him look like a hat.

Koontz, Dean R., *Santa's Twin* (New York: HarperPrism, 1996). Ages 8–12. As told in verse, two girls set out to save Santa from his mischievous twin, Bob, who has not only stolen Santa's sleigh but has stuffed Santa's toy bag with mud pies and broccoli.

Kotzwinkle, William, *Trouble in Bugland: A Collection of Inspector Mantis Mysteries* (Boston: David R. Godine, 1986). Ages 10 and up. This is a collection of clever takeoffs on the Sherlock Holmes mysteries.

—*Hearts of Wood & Other Timeless Tales* (Boston: David R. Godine, 1986). All ages. Five fairy tales about such wonders as carousel horses that come alive and a butterfly catcher who dreams he's a butterfly.

Le Guin, Ursula K., *Catwings* and *Catwings Return* (New York: Orchard, 1990 and 1999, respectively). Ages 5–10. Four winged kittens fly away from the dangers of the city only to find adventures they hadn't expected. The feline characters are provided with realistic histories and human-like emotions. Le Guin also wrote other Catwings tales, including *Jane On Her Own* and *Wonderful Alexander and the Catwings*.

—*Very Far Away from Anywhere Else* (New York: Atheneum, 1976). Ages 12 and up. This story centers on a seventeen-year-old intellectual who longs for and finally finds someone who understands him.

—*A Visit from Dr. Katz* (New York: Atheneum, 1988). Ages 5–8. A tale of two cats who help cure their young female owner of the flu by curling up on her tummy.

- * Mamet, David, *Warm and Cold* (New York: Grove Press, 1989). Ages 4–7. This is a very brief, evocative tale of a man traveling by train in winter, away from those he loves.

Mamet also wrote *Three Children's Plays*.

- * Maurois, Andre, *Fattypuffs and Thinifers* (New York: Knopf, 1989). All ages. Two boys find themselves on opposite sides of a negotiating table because the nations of the Fattypuffs and the Thinifers want to fight about their differences.

McEwan, Ian, *The Daydreamer* (New York: Bantam, 2000). Ages 8 and up. A ten-year-old boy daydreams about fantastic events in this wryly amusing tale about the imagination and growing up.

O'Rourke, Frank, *Burton and Stanley* (New York: Sunburst, 1996). Ages 10 and up. Two droll African storks are transported to America's heartland by a freakish ill wind. They communicate in Morse code with a railroad depot agent, who becomes determined to help them return to their Kenyan home before winter, hunters, or wildlife agents prevail.

Oz, Amos, *Soumchi* (Orlando, FL: Harcourt, 1995). Ages 12 and up. The misadventures of an eleven-year-old boy growing up in British-occupied Jerusalem.

Rushdie, Salman, *Haroun and the Sea of Stories* (New York: Viking, 1990). Ages 8 and up. This rather complicated fantasy adventure, which began as a bedtime story for Rushdie's son, concerns a son's attempt to rescue his father and return to him his "gift of gab." Younger readers will need help with the language.

Saki, *The Story-Teller* (Boston: David R. Godine, 1987). Ages 9 and up. All thirteen of these witty tales are about children. In each, the kids come off better than their petty and predictable elders.

Sandburg, Carl, *Rootabaga Stories, Part One* and *Rootabaga Stories, Part Two* (Orlando, FL: Harcourt, 1988 and 1989, respectively). Ages 5 and up. The language in these stories is lyrical, the characters and story lines strange and fantastic. Readers will find such oddities as a broom handle that marries a rag doll, two skyscrapers who whisper together and decide to have a child (who turns out to be a train), and a jackrabbit who jumps so high he never comes down.

Saramago, Jose, *The Tale of the Unknown Island* (Orlando, FL: Harcourt, 2000). All ages. This is a wry and surreal fable about a determined man and the king's

cleaning woman who prepare a boat to find an unknown island. Instead, they find themselves and love. The tale can be experienced on more than one level, and the unusual lack of "he said, she said" indicators adds a flowing note to the reading.

Singer, Isaac Bashevis, *Stories for Children* (New York: Farrar, Straus and Giroux, 1985). All ages. These thirty-six tales feature a variety of interesting characters including an absent-minded professor who forgets his own address, a Yiddish-speaking parakeet who plays unwitting matchmaker, and a wise rabbi who battles a wicked witch. In simple prose, Singer writes of magic, fools, love, and deceit.

—*The Golem* (New York: Farrar, Straus and Giroux, 1996). Ages 5 and up. Singer retells the tale of the golem, a clay giant who helps the Jews of Prague.

Singer also wrote *The Power of Light: Eight Stories for Hanukkah* and *When Shlemiel Went to Warsaw and Other Stories*.

- * Stafford, Jean, *Elephi: The Cat with a High I.Q.* (New York: Yearling, 1962). Ages 7 and up. A bored cat smuggles a small foreign car into his apartment so he can have a playmate.

Strand, Mark, *Rembrandt Takes a Walk* (New York: Crown Publishing, 1990). This is an amusing fantasy about a boy who visits his absent-minded, art-collecting uncle and finds he can remove food from famous paintings. When Rembrandt steps out of a painting, the boy takes him for a walk around town, where the famous painter is obsessed with drawing everything he sees. Vividly illustrated by artist Red Grooms.

Tan, Amy, *The Chinese Siamese Cat* (New York: Macmillan, 1994). Ages 4 and up. A colorful picture book that tells an amusing fable about the ancestry of some kittens.

—*The Moon Lady* (New York: Aladdin, 1995). Ages 5–9. A picture book about a long-ago autumn moon festival in China, through the eyes of a seven-year-old.

Thomas, Dylan, *A Child's Christmas in Wales* (Boston: David R. Godine, 1984). All ages. First published in 1954, this is probably Thomas's most famous childhood reminiscence. The language is musical and should be read aloud for optimum pleasure.

Thurber, James, *The 13 Clocks* (New York: Dell, 1992). Ages 8 and up. A complex, funny tale of a prince, a princess, and a wicked duke who's afraid of Now.

Thurber also wrote *Many Moons*, *The Wonderful O*, and *The Great Quillow*.

Tolkien, J. R. R., *The Hobbit* (Boston: Houghton Mifflin, 1999). Ages 7 and up. This fantasy adventure about the mythological kingdom of Middle Earth can be enjoyed both by older children and, as a read-aloud, by kids as young as seven. Tolkien continues the saga in the epic trilogy *Lord of the Rings*.

—*Roverandom* (Boston: Houghton Mifflin, 1999). Ages 9 and up. Tolkien wrote this fantasy to console his son for the loss of a tiny toy dog.

—*Smith of Wootton Major* (Boston: Houghton Mifflin, 1991). Ages 8 and up. A deftly written fantasy about the odd things that happen to a boy who eats a star at the Feast of Good Children.

Tolkien also wrote *Mr. Bliss*, *Farmer Giles of Ham*, and *The Adventures of Tom Bombadil* (poems).

Tolstoy, Leo, *The Lion and the Puppy and Other Stories for Children* (New York: Seaver Books, 1988). Ages 5 and up. Tolstoy wrote these tales for a primer used in a school he founded. His aim was to invent interesting stories that would teach right from wrong while conveying messages about freedom, courage, generosity, patience, and respect for nature. The title story is about a lion that learns to love a puppy that has been tossed to him as food. When the puppy dies, the lion dies of grief.

- * —*The Fool* (New York: Schocken, 1981). Ages 5 and up. A retelling of a Russian folk tale, written in verse.

Tolstoy also wrote *Fables and Fairy Tales*.

- * Twain, Mark, *Poor Little Stephen Girard* (New York: Schocken, 1981). Ages 6 and up. A witty short story about a boy who hears of someone who became successful by collecting pins in front of a bank.

Other Twain stories for children include *A Cat-Tale*, written for his own daughters; *The Stolen White Elephant*, about a giant, white, Bible-eating elephant; and *Legend of Sagenfeld*, a fairy tale.

Verne, Jules, *Adventures of the Rat Family* (New York: Oxford University Press, 1993). Ages 7 and up. A droll literary fairy tale with lots of dialogue to keep the action moving and many intriguing words for younger readers to learn.

Walker, Alice, *To Hell with Dying* (Orlando, FL: Harcourt, 1993). Ages 9 and up. Told from an adult perspective, this reminiscence concerns old, alcoholic

Mr. Sweet, who is often on the brink of death. The children who are his friends save him with kisses, tickles, and love.

Walker also wrote *Finding the Green Stone*.

Wilbur, Richard, *Loudmouse* (Orlando, FL: Harcourt, 1982). Ages 6–10. The story of a mouse whose family's safety is endangered because he cannot speak softly.

—*The Disappearing Alphabet* (Orlando, FL: Harcourt, 1997). All ages. "If G did not exist, the color green/ Would have to vanish from the rural scene." And so on.

—*A Game of Catch* (Orlando, FL: Harcourt, 1994). Ages 4 and up. This picture book is about three boys, one of whom directs the others by telling them to do whatever it is they're already doing.

—*Opposites, More Opposites, and a Few Differences* (Orlando, FL: Harcourt, 2000). All ages. A collection of Wilbur's previous volumes of poems (*Opposites and More Opposites*), plus some additional poems. This book asks whether, for example, there's an opposite of "sheep" or of "SOS."

—*The Pig in the Spigot* (Orlando, FL: Harcourt, 2000). All ages. Funny poems about words within words (if you find a pig in your spigot, for instance, turn the spigot on full force to eject it).

—*Runaway Opposites* (Orlando, FL: Harcourt, 1995). All ages. This is a fancifully illustrated version of some of Wilbur's amusing "opposites."

Wilde, Oscar, *The Happy Prince and Other Stories* (Hertfordshire, England: Wordsworth, 1999). Ages 6 and up. This volume contains nine magical tales first told by Wilde to his own two sons. In "The Selfish Giant," a giant keeps children out of his garden, and spring doesn't come until he has a change of heart. In "The Star Child," a proud boy learns humility as he wanders through his medieval world.

Wilde also wrote *The Nightingale and the Rose*.

Wolitzer, Hilma, *Wish You Were Here* (New York: Farrar, Straus and Giroux, 1986). Ages 9–12. The characters here are absolutely believable, as are those in Wolitzer's other books for preteens, *Introducing Shirley Braverman* and *Out of Love*. She tackles the everyday, the dramatic, and the traumatic—divorce, death, war, shyness, loneliness—with skill, humor, and insight.

Woolf, Virginia, *The Widow and the Parrot* (Orlando, FL: Harcourt, 1988). Ages 9–12. This story, illustrated by Woolf's grandnephew, was written at the request of her nephews, Quentin and Julian Bell, for a family newspaper they put out regularly when they were young. They didn't like it: it wasn't as frivolous as they'd hoped.

Rhymes for Young Readers

In addition to some of the books mentioned earlier that contain verse, here are some poetry books for children written by notable poets (or by novelists crossing over):

Brodsky, Joseph, *Discovery* (New York: Farrar, Straus and Giroux, 1999). All ages. A picture-book poem that celebrates America before and after it was "discovered," and the spirit of discovery itself.

Ciardi, John, *The Hopeful Trout and Other Limericks* (Boston: Houghton Mifflin, 1992). All ages. This volume includes forty preposterous limericks.

More Ciardi for children: *I Met a Man, Fast and Slow*, and *Doodle Soup*.

- * Dickey, James, *Bronwen, the Traw, and the Shape-Shifter: A Poem in Four Parts* (Orlando, FL: Harcourt, 1986). Ages 5–10. A long, lyrical poem based on stories Dickey told his daughter when she was three and four.

Dickinson, Emily, *A Brighter Garden* (Philomel, 1990). All ages. Twenty-three illustrated poems that explore the seasons.

—*Dickinson: Poetry for Young People*, edited by Frances Schoonmaker Bolin (New York: Sterling, 1994). Ages 7–12. This is a collection of some of Dickinson's more famous yet accessible poems, including "Hope Is the Thing with Feathers." Difficult words are explained at the bottoms of pages.

Eliot, T. S., *Old Possum's Book of Practical Cats* (Orlando, FL: Harcourt, 1982). All ages. Kids will enjoy your reading aloud these appealing poems about the personalities and antics of particular cats (widely known due to the long-running musical based on this volume, *Cats*).

—*Growltiger's Last Stand and Other Poems* (New York: Farrar, Straus and Giroux, 1990). All ages. A picture-book version of three poems from *Old Possum's Book of Practical Cats*.

Field, Edward, *Magic Words* (Orlando, FL: Gulliver, 1998). Ages 4–9. Poems based on Inuit creation stories.

Frost, Robert, *You Come Too: Favorite Poems for Young Readers* (New York: Henry Holt, 1987). All ages. Frost himself selected these poems as especially suitable for young people. Many have to do, at least in part, with nature, such as "The Road Not Taken."

—*Poetry for Young People: Robert Frost*, edited by Gary D. Schmidt (New York: Sterling, 1994). Ages 7–12. Each of the poems in this collection is followed by a simple “explanation,” provided by the editor.

Klein, A. M., *Doctor Dwarf & Other Poems for Children* (Kingston, ON: Quarry Press, 1989). All ages. Written for the poet’s children, these poems concern Jewish history and stories.

Nash, Ogden, *Ogden Nash’s Zoo* (New York: Stewart, Tabori & Chang, 1987). All ages. Funny verses about a variety of animals, some unique to Nash (“Long-winded storytellers flinch/If I bring up the three-toed grynych”).



- * Plath, Sylvia, *The Bed Book* (New York: Harper Junior Books, 1989). Ages 4–8. Imaginative poems about all kinds of odd sleeping places, written for the bedtime entertainment of the poet’s own children.

Service, Robert W., *The Shooting of Dan McGrew* (Boston: David R. Godine, 1995). All ages. This classic read-aloud poem is set in the time of the Alaskan Gold Rush. Service was known as “Canada’s Kipling,” and the rhythms in this poem make it easy to see why.

Service also wrote *The Cremation of Sam McGee*.

Stein, Gertrude, *The World Is Round* (San Francisco, CA: North Point Press, 1988). Ages 8 and up. Stein’s only children’s book, which features idiosyncratic punctuation and a childlike approach to reality, concerns nine-year-old Rose and her search for self.

Stevenson, Robert Louis, *My Shadow* (Boston: David R. Godine, 1989). Ages 2–5. Colorful illustrations turn this poem from Stevenson’s *A Child’s Garden of Verses* into a picture book.

Updike, John, *A Child's Calendar* (New York: Knopf, 1965). Ages 4 and up. Simple, rhyming poems about the months.

Updike also wrote *The Magic Flute*, *The Ring*, and *Bottom's Dream*.

... and More

While you're searching out books, keep your eyes open for the following respected authors' contributions to children's literature:

Margaret Atwood, *Up in the Tree*, *Anna's Pet*, *For the Birds*, and *Princess Prunella and the Purple Peanut*

Clive Barker, *The Thief of Always*

Pearl S. Buck, *The Water-Buffalo Children* and *The Dragon Fish*

Peter Carey, *The Big Bazoohley*

Roddy Doyle, *The Giggler Treatment*

Louise Erdrich, *The Birchbark House*

William Faulkner, *The Wishing Tree*

Faye Gibbons, *Mountain Wedding*

Robert A. Heinlein, *Citizen of the Galaxy*

Garrison Keillor, *Cat, You Better Come Home*

Jonathan Kellerman, *Daddy, Can You Touch the Sky?*

Maxine Kumin, seventeen books for children plus several written with poet Anne Sexton

Alison Lurie, *Clever Gretchen & Other Forgotten Folk Tales*, *The Heavenly Zoo*, and *Fabulous Animals*

Lorrie Moore, *The Forgotten Helper*

Howard Norman, *The Girl Who Dreamed Only Geese*

- Joyce Carol Oates, *Come Meet Muffin!*
- Chaim Potok, *The Tree of Here*
- Reynolds Price, *A Perfect Friend*
- Francine Prose, *The Demons' Mistake: A Story from Chelm*
- Anna Quindlen, *The Tree That Came to Stay*
- Mordecai Richler, *Jacob Two-Two's First Spy* (and two previous adventures)
- Theodore Roethke, *Party at the Zoo*
- George Sand, *The Mysterious Tale of Gentle Jack and Lord Bumblebee*
- May Sarton, *A Walk Through the Woods*
- Lynne Sharon Schwartz, *The Four Questions*
- Gary Soto, *Jesse, Baseball in April, Local News, Taking Sides, and Pacific Crossing*
- Muriel Spark, *The Very Fine Clock*
- Elizabeth Spires, *The Mouse of Amherst*
- William Stafford, *The Animal That Drank Up Sound*
- Frank R. Stockton, *The Griffin and the Minor Canon*
- May Swenson, *Poems to Solve and More Poems to Solve*
- Anne Tyler, *Tumble Tower*
- Leon Uris, *Tales from Forever Island*
- Voltaire, *The Dog and the Horse*

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About the Author



Susan K. Perry, Ph.D., is a social psychologist and award-winning author. Her books include the best-seller *Writing in Flow: Keys to Enhanced Creativity*; *Catch the Spirit: Top Teen Volunteers Tell How They Made a Difference*; and *Fun Time, Family Time*. She has had more than 700 articles in national and regional publications, including *Child*, *Parenting*, *Seventeen*, *Woman's World*, *USA Today*, and the *Los Angeles Times*. She is Contributing Editor to *L.A. Parent* and *Valley* magazines, and Fun and Activities Expert at ParentCenter.com. She won a First Place Award for Service Articles from

the American Society of Journalists and Authors, as well as a First Place Award of Excellence in the Parenting Publications of America annual competition.

Susan teaches psychology at Woodbury University and teaches writing at various university extension programs and online for Writer's Digest. She is also a one-on-one writing consultant. She obtained her doctorate in human development from The Fielding Institute. Earlier, she founded and directed an unusual and successful early childhood program called Discovery House School. She was also a teacher for the Gifted Children's Association of Los Angeles, for which she developed innovative courses in human relations, creativity, science, and reading.

She is the mother of two grown sons and lives in Los Angeles with her husband, poet Stephen Perry. Her Internet home is www.bunnyape.com.

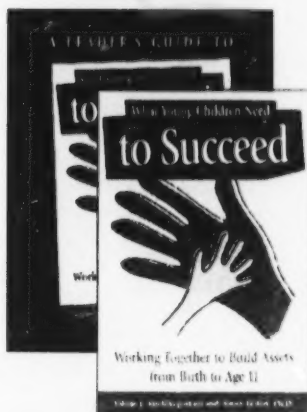
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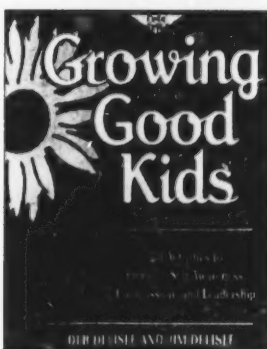
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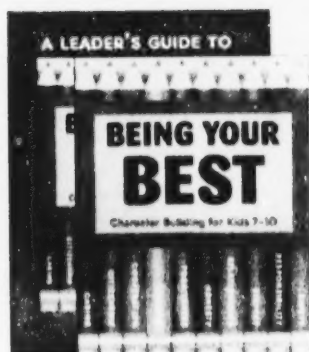


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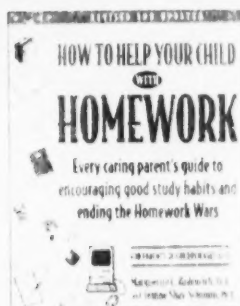
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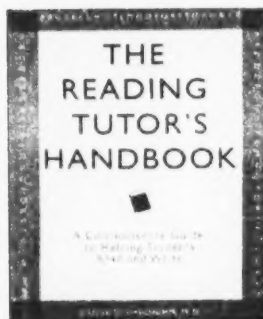


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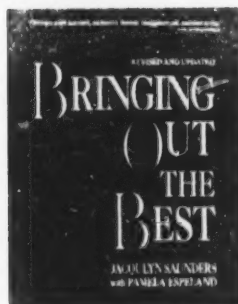


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SUSAN K. PERRY, PH.D., is a social psychologist and award-winning author who teaches psychology at Woodbury University. She has been a teacher for the Gifted Children's Association of Los Angeles and was the founder and director of Discovery House School, an early childhood program.

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